

LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



DRAMATIC MIRROR

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NEW YORK: SATURDAY, AUGUST 27, 1892.

PRICE TEN CENTS.



JOSEPHINE ARNOT.

Comedy in three acts by Marguerite Merrington. Produced Aug. 1911.

The scenery is up to the Lyceum's excellent standard. The details of furniture and

Following the somewhat lethargic move-

Third Avenue.—Minstrels
Jacobs' Third Avenue Theatre opened on Saturday night for the season, the attraction being Decker Brothers' Minstrels. Although the name of this company is new to this city, there are several well-known artists of burlesque.

Settled Out of Court, in its improved form, is holding its own at the Fifth Avenue.

at the Casino have greatly improved the performance. It will run until Sept. 10.

Discey, D'Arville and their associates in The Mascot still entertain large audiences at Palmer's. Patience will soon be revived.

Amann, the mimic, makes new friends nightly at Koster and Bial's. He adds new characters to his list this week. The French opera bouffe, A Village Wedding, in which Dufour and Hartley are the principals, is amusing. Nada Reveal's electric specialty, Millie Turnour in a clever trapeze act, and Dorothy Denning in a serpentine dance all win applause. Marie Vanoni, who has been abroad for eight years, will soon make her appearance here.

THE TRUTH ABOUT BELLEW.

Kyle Bellew, who arrived from England a few days ago, has not cut his hyperion curls; has not come here incognito; has not been in hiding in this city; has not been doing or saying anything, in fact, that the imaginative newspapers have reported.

As soon as he landed he went aboard a yacht and was away until last evening when he returned to town. He has signed a contract with John S. Eton to star in his management, beginning at B. Eton in October. He may be seen in a new play by Zola.

A cable has been sent to Mrs. Potter offering her the post of joint star for the tour. It is not known whether she will accept. She is believed to entertain prejudices against returning to her own country.

ACTORS AND FIRST-NIGHTS.

An article, padded out of all symmetry, appeared in one of the city newspapers that thrice on sensation the other day, on the subject of issuing free passes to the theatrical profession on first night. The article was suggested by the stand taken by Manager Charles Frohman against hereafter granting such courtesies for his openings, and it intimated that loud ridicule of the play and actors in the lobby of the Fifth Avenue Theatre on the evening of the first presentation of Settled Out of Court by actors who had been permitted to witness it by Mr. Frohman's courtesy had led Mr. Frohman to decide upon a withholding of free admission in the future. One reading the article in question, too, would conclude, if knowledge to the contrary was not possessed, that actors as a class were loafers and bores.

Time has no more a practice of giving tickets to the theatre to those of the profession who request them, in reasonable numbers. But in established theatres in the regular season there has been no practice in this city of indiscriminate giving to the profession on first nights and in large numbers. Individual managers, at times not in a regular season, have sometimes "papered" their houses on first nights, and the profession has in such cases had free access. Some of those thus accommodated, undoubtedly, have abused the courtesy, as a perhaps like number of any other profession might have done under similar circumstances, because some people are not susceptible to those influences of training that lead to a respect for the proprieties. But those in the theatrical profession who honor it and are in turn honored never forget themselves thus in public.

"There is nothing particularly new in Mr. Frohman's decision as to first nights," said Manager Frank W. Sanger to a *Mirror* reporter. "The fact is, that at the Broadway Theatre, Mr. Daly's, Mr. Palmer's, and the Lyceum Theatre it has not in several seasons been the custom to paper the house on first nights with professionals. In the regular season, the first night has come to be a very popular one and a profitable one to managers, almost without exception. This, I take it, is so because of the publicity given to first nights by the leading newspapers of late years, and the frequent practice of publishing the names of prominent persons present at such events, with bits of personal gossip. People love to see their names in print, and as the custom is, they stand a good chance of getting them into the papers—if they are at all prominent—on first nights at the theatres.

"It was my policy, at the Broadway Theatre, not to give tickets to the profession on first nights. If actors requested tickets, I generally gave them on other nights when the courtesy did not mean just so much money out of the box-office. Yes, courtesies of this kind are frequently abused on first nights by the very people to whom they are extended. Not by the better class of the profession, of course, but by persons in it who are ill-bred or who are smarting from failure to get engagements in the play, or by those who are moved by other personal reasons. The blackest eyes dealt to me in the early management of the Broadway Theatre, when for a time hard fortune pursued the house, were inflicted by the perhaps few but very noisy persons of the class I have spoken about who were guests of the house."

"I never admit professionals free on first nights," said Manager Stevens, of Wang. "One of the lessons I learned from Colonel McCann was this. I consider the first night a profitable one, and after it, whenever professional persons whom I know, or of whom I know—those whose prominence or character make it proper—wish to see the show, I gladly grant them courtesies. There is no doubt that courtesies of this kind granted on a first night are sometimes abused, but never by the better part of the profession."

"From the standpoint of an actor," said DeWalt Hopper, who was approached on the subject with reference to that side of the matter, "I do not believe in accepting the courtesies of a theatre on a first night on the theory sometimes advanced, that it is a matter of suggestion and education to the actor in front. As a rule, a play or an opera never goes as it should on a first night, because the members of the company are individually nervous and thus inclined to do justice to their parts. Therefore, if the actor goes on a first night for instruction in his art, he does

not get it; and a later performance would much better be seen for such a purpose. The first night is an affair of importance, however, and people generally attend it to see and to be seen. As to the abuse of courtesies on a first night by professionals, that no doubt happens. But those who take advantage of their presence on passes to loudly damn a play are not of the profession proper. As a rule, they are the quacks of the theatre. This profession has quacks as other professions have, and it also has people of dignity, self-respect, and professional ability."

SELIGMAN-CUTTING.

The marriage of Robert Livingston Cutting, Jr., and Minnie Seligman, who met for the first time on July 2, ulto., at Long Branch, was the leading topic of the week. On the evening of July 20, at the West End Hotel, they appeared in the leading parts of A Happy Pair. The night previous they had been married by the Rev. Dr. Frank L. Humphreys, at Monmouth Beach, but nobody but the immediate parties knew this fact.

Last week the bridegroom went to Saratoga, where his father is staying, to disclose his step. He returned to this city, and on Friday the news of the marriage was given to the papers. It was the sensation of the day, and descriptive and illustrative columns were printed about it. It was said on Saturday that the happy pair had left town to enjoy a quiet honeymoon. They were in town on Monday, however, and spent several hours in the office of Frank W. Sanger, whose contract to star Miss Seligman is in no wise affected, except to make it more desirable from a managerial standpoint, by the social change of her name to Cutting.

The *Mirror* but a short time ago printed a very handsome portrait of Miss Seligman, with a sketch of her stage career, which has been remarkably progressive. Her husband is the heir to a name notable in social circles, and to a fortune, a member of several clubs, a recent graduate from college, an athlete in appearance, if not in practice, and an amateur actor. He will not, as has been rumored, go on the stage with his wife under Mr. Sanger's management.

Robert Livingston Cutting, Sr., is reported in the newspapers as chagrined at his son's marriage. The younger Cutting, however, it is understood, has but improved upon the taste and habit of the father, who has been somewhat noted for a fondness for things theatrical.

MR. HARKINS SELLS OUT.

James W. Harkins, author of The White Squadron, on Saturday sold out his interest in the play to A. V. Pearson. Mr. Pearson intends to have the play rewritten to a certain extent by Gus Thomas. Mr. Harkins, who by the first arrangement leased the play to Mr. Pearson, says that he sold his interest because he got a large price for it and also for the reason that he wishes to devote himself to writing new plays of a higher order than he has yet undertaken. He is at work on two pieces called Russia and The Northern Star. He intends also to publish a novel. Mr. Harkins denies the report that friction with Mr. Pearson led him to make the sale.

PROFESSIONAL DOINGS.

BRANCH O'BRIEN is in Washington in advance of The Bottom of the Sea company, which will open its season at Albion's on Aug. 29.

JEFFREYS LEWIS' season at the Stockwell Theatre, San Francisco, where she is supported by the regular stock company of that house, will close on Sept. 12. She will then go on the road for five weeks, returning to San Francisco for the week of Oct. 17. Her tour with her own company will open on Oct. 24. Harry Marshall and Esther Williams have been engaged by Arthur Aiston to support Miss Lewis, and Thomas J. Myers will go in advance of the company.

GRANT STUART is spending a holiday in Montreal. He will go with Rose Coghlan this season.

DAVID HANCOCK has signed with Madame Janssack for the season, which opened at Kansas City on Monday.

HARRY W. CORTIS, the dramatic agent, divided his vacation between Asbury Park and Atlantic City.

W. HULL COONEY has returned to the city after an enjoyable vacation.

THE HUNTLEY Dramatic company will open its season in Vicksburg, Miss., on Sept. 1.

ALICE GOODRICH, formerly a leading contract of Cleveland, O., but now an opera singer, well known in this city, is visiting in Cleveland.

MAIRIE TAYLOR has been engaged as leading lady of Ve Earle Theatre.

THE BLACK DETECTIVE opened its season at the People's Theatre, Philadelphia, on Saturday night. Daniel Shelby, who manages this enterprise, has gathered a good company, and from the notices of the opening given by the Philadelphia papers, it is safe to say that his plan to revive this reminder of old Bowery days will be successful. Wash. T. Melville, Alice Coleman, Helen Creswick, Lizzie Scanlan, and J. Wesley Robinson all received high commendation. The audience was very large and very enthusiastic.

HARRY CORSON CLARK, who has been the guest of Sheriff John Felts during his sojourn in the Berk-hires this summer, showed in his activity on his return the beneficial results of rest. He arrived home on Monday last at 7 A. M., signed a contract for the season at 10 A. M., and began rehearsing with The Vendetta at 2 P. M. on the same day. His season will open at Newport on Aug. 24.

THEY BROKE THE RECORD.

DAYTON, O., Aug. 25.—Primrose and West's Minstrels played here to night to the largest audience ever at a minstrel performance in this city, and with Sells Brothers Circus in competition.

The Actors' Souvenir Spoon.



INTENDED as a memento of the ACTORS' FUND FAIR.

On the face of the handle are medallions in relief of Charlotte Cushman, Mary Anderson, Clara Morris, Agnes Ethel, and Lotta. On the reverse side Edwin Forrest, Edwin Booth, E. L. Davenport, Joseph Jefferson, and William J. Florence. In the bowl the Old Park Theatre. The decorative chasing is unusually delicate, while the medallion portraits, owing to the deep and fine cutting of the dies, are of extraordinary clearness. The spoon will be found of peculiar interest, not alone to the profession but to the collector of souvenirs, as well.

OF STERLING SILVER.

Price.

\$3.50

GORHAM MFG. CO.,

SILVERSMITHS.

BROADWAY AND NINETEENTH STREET.

MATTERS OF FACE.

Bristow Alridge is open for engagement as manager, agent, or treasurer; may be addressed in care of this office.

Thomas Crawly has leased the City Hall Opera House at Alexandria, La., and desires to book theatrical companies and other attractions.

The Gorham Company can still supply a limited number of the Actors' Fund Souvenir spoons. It behooves those who have not already secured one of these beautiful mementos to do so at once.

Dan McCarthy's latest production, The Rambler from Clare, is pronounced to be a hit. Henry E. Walton, who had charge of the production, was also responsible for the production of Jeanne d'Arc at the Fifth Avenue, The Crusade on Lawn, Miss Fane, etc.

A superior advance man, young leading woman, and an acting stage manager are wanted for a company playing a legitimate repertoire. Address "Legitimate Repertoire," care of this office.

Charles W. Arnold has joined The Colonel company as business manager.

The Eaves Costume Company have been tendered the contract for the new costumes for the road company to present the Trip to Chinatown, and also for the dresses for the 300th performance of the same play in New York.

The Opera House at Youngstown, Ohio, has the week of Sept. 6 open. As this is Fair week, a good attraction should play to big business. Address Manager A. F. Hartz at Opera House, Cleveland, Ohio.

The new Masonic Temple and Opera House at Natchez, Miss., will be finished and ready for opening on Nov. 1. Managers desiring time, and lessees desiring to rent an elegant opera house in a theatregoing town should communicate with John K. Bledsoe, secretary.

Manager P. L. Casebeer, of the Somerset Opera House, at Somerset, Pa., wants a dramatic, opera or comedy company to fill the dates of Dec. 2 and 3, which he says are sure paying dates.

L. Goldsmith, of 695 Sixth Avenue, makes a sheet-steel trunk, which retails for \$6, that has found favor with many professionals. A great item of advantage in its purchase is that the manufacturer will keep the trunk in repair without charge.

Annie Mack-Berlin has received as many as thirty offers for her play An Irish Stew. But as every offer included her to play the leading part she was unable to accept one of them. Mrs. Berlin having already signed with Joseph Jefferson for next season.

Minnie Cummings is at liberty for star or specialty engagements and may be addressed at present at The Towers, Elmhurst, N. J.

William H. Pascoe will again play the leading juvenile roles with James O'Neill.

The Grand Opera House at Pottstown, Pa., will be ready to open by Oct. 15. It is said that this house will excel many playhouses in many ways. Manager C. F. Strohl desires to secure something "great" for his opening date.

Mrs. Castano still remains at 137 Lawrence Street, Brooklyn, where she has accommodations for which she solicits the best professional patronage.

Sadie Martinot is at liberty and may be addressed in care of THE MIRROR.

Charles Frohman issues a call in this number of THE MIRROR for all the people engaged for his various companies, which presents quite a formidable array of enterprises to be directed by one man's brain. But with the aid of his trusted lieutenants, Mr. Frohman is able to direct them all, and he contemplates the Presidential campaign with stoical indifference.

Powers' Grand Opera House at Grand Rapids, Mich., is now being rebuilt on the site of the old house, recently destroyed by fire. It will be first-class and modern in all its appointments, considerably enlarged, and will be ready for opening about Nov. 1. All persons who were booked for this season through the former lessees, Brady and Garwood, are requested to communicate at once with Manager William H. Powers, who would also like to hear from strictly first-class attractions desiring time.

Manager F. O. Mordough, of the Mansfield Opera House at Mansfield, Tioga Co., Pa., wishes a first-class company to fill the fair dates, week of Sept. 26.

Rosita Morrell is at liberty for light opera, comedies, or comedy, and may be addressed in care of this office.

A strong attraction is wanted to open the season on Sept. 12 at Kaiser's Opera House at Mahanoy City, Pa. J. J. Quirk is the manager, and invites correspondence.

Frances Harrison is still meeting with success as Bowline in M. B. Leavitt's Spider and Fly company.

As the impetuous Captain Lettarblair, in the play of that name running at the Lyceum Theatre, Mr. Sothorn knocks off the neck of a champagne bottle with a carving knife. Last Wednesday evening, when this was done, a piece of glass from the bottle flew and struck Mr. Waite, vice president of the Fidelity and Casualty company, who was sitting quite a distance from the stage, in row N, cutting a slight gash over his left eye. The wound, although not serious, bled copiously, and caused some excitement among those in the audience sitting near. Mr. Waite was removed to a dressing room and a physician dressed his injury.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Terms cash. Rate cards and other particulars mailed on application.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, 81 N. W.
CASINO—THE VICE ADMIRAL, 812 N. W.
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PALMER'S—THE MASQUERADE, 812 N. W.
STAR—KILPATRICK, 812 N. W.
TONT FOSTER'S—VARIETY, 812 N. W.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

WOMEN IN MANAGEMENT.

THE death in Richmond of Mrs. W. T. POWELL, following the retirement but a few weeks ago of Mrs. JOHN DEWE in Philadelphia, marks what seems to be the end of a notable and an admirable participation by women in the management of American theatres.

A few years ago, four prominent theatres in this country were under the sole and successful direction of women, all of whom were distinguished by nobility of purpose as well as by business aptness for this field. These women were Mrs. DEWE, of Philadelphia, Mrs. POWELL, of Richmond, Mrs. CONWAY, of Brooklyn, and Mrs. LELAND, of Albany.

All are dead except Mrs. DEWE. She, the most prominent of the three of this four who were actresses as well as managers, lives yet to delight her friends upon the stage. No women have risen to take the places of these managers.

The theatres directed by these women fell in nothing behind the best managed by men, while in some things naturally consequent upon a woman's earnest direction they were superior.

THE OPPORTUNITY.

THE native dramatist has never had a better opportunity than opens before him to-day. His foreign rivals have fallen into a condition of comparative non-productiveness. England, France, and Germany, although combed with care by American managers, have yielded naught but disappointing results. On the other hand, there is great activity among home writers, stimulated no doubt by the favor with which the public latterly has received work of domestic origin. During this period of encouragement it is to be earnestly hoped that the foundation of the long-expected national drama will be laid.

PERSONAL.

BERKING.—Nina Bertini, who has been engaged to play Mantella in Miss Helyett, will this season have an excellent opportunity to display her abilities as a singer and an actress. She has a high soprano voice of great purity. Miss Bertini has sung successfully in grand opera in Italy, England, and Germany. In this country she has appeared with several important English opera companies.

HILFORD.—Marie Hilforde has not yet signed for next season. She is an earnest and talented actress who, although she has been on the stage a number of years, has yet to score her first failure.

ALBERT.—Sophie Albert, daughter of Manager Albert of the Opera House in Chattanooga, Tenn., and a dramatic pupil of unusual promise, will spend this season in Robert Downing's company. She will be cast in minor roles, but will at the same time be understudy to Eugenia Blair (Mrs. Downing), and will be given leading opportunity in a new play to be produced by Mr. Downing in Washington on Oct. 10, called The Huron.

BUTLER.—Alice Butler arrived from London on Aug. 18 to begin rehearsals with the company that will present The New Wing under Frank W. Sanger's management. By a confusion of names, she had been announced for this engagement as Tessie Butler.

FROHMAN.—On Saturday Daniel Frohman left for St. Louis with the Lyceum Theatre company, with which he will remain on tour, rehearsing the play with which it is proposed to begin the winter season in this city.

CHEATHAM.—Kitty Cheatham, of Daly's company, is spending her vacation at a Pleasure Point, near Long Branch. Miss Cheatham has several of her Southern friends visiting her.

KNOTT.—Roselle Knott has returned to town from Hamilton, Ont., where she spent her vacation. Miss Knott is rehearsing with The Power of the Press company, of which she is the leading lady. Her season will open in Brooklyn on Monday next.

MURPHY.—Fitzgerald Murphy is engaged to be married to Miss Stella M. Suits, a beautiful Californian.

CLARGES.—Verner Clarges returned from his successful summer engagement in Montreal last Saturday. Mr. Clarges made a decided hit as Archdeacon Jellicoe in Dix Venables, a play of whose strength and prospects for enduring success he speaks in the highest terms.

SENN.—Colonel William E. Senn and his son Walter have returned from their all-seeing trip through the remote West and Alaska. The Colonel is enthusiastic over the natural wonders of that country, and says they surpass anything he has seen abroad. It was his second visit to the Yellowstone region.

HARRIS.—James W. Harris, the playwright, leaves town to-morrow (Wednesday) for an eight weeks' vacation in New England.

MAER.—P. W. Maer, a well-known journalist of Columbus, Miss., has given up his editorial position in order to enter the dramatic profession. Mr. Maer will make his debut as a member of James O'Neill's Fontenelle company.

PALMER.—Mr. and Mrs. A. M. Palmer will sail for home from Hamburg by the *Normania* on Thursday.

LEE.—Harry Lee intends taking a studio in this city shortly and to devote his time to local engagements, the production of new plays, and teaching of acting. Clinton Stuart is now at work finishing anew play for him, and on its completion it is possible that Mr. Lee may star in it.

HORNBLow.—Mr. and Mrs. Arthur Hornblow returned from their trip abroad by the *Dania* on Saturday, and Mr. Hornblow at once resumed his desk as one of the staff of Manager A. M. Palmer. While in Paris he met several distinguished dramatists, among them Alexandre Dumas.

ALLEN.—It is said that Ricca Allen will go to Europe this week.

PARIS.—Mlle. Paris, the dancer, has been engaged for the Marie Tempest company.

WILSON.—Francis Wilson paid Tom Mason a call yesterday. He expresses his delight with the pecuniary and artistic results of his highly successful visit to the Pacific coast. In Los Angeles he gave the company a week's vacation with half-salary, and paid a visit to the Yosemite region. Mr. and Mrs. Wilson will sail for Europe next week. His season will begin on Nov. 14 in Brooklyn. The *Lion Tamer* will be the *piece de resistance*.

DEWOLFE.—Elsie de Wolfe returned from abroad on Sunday.

CUTTING.—Yesterday Frank W. Sanger told a representative of THE MIRROR that there was no truth in the published report that he had signed a contract with Robert Cutting, Jr., to appear in Minnie Seligman's support. Mr. Sanger said that he had made no offer to Mr. Cutting, and that he did not contemplate making one.

FRENCH.—T. Henry French, the new manager of the Broadway Theatre, says that he will hereafter devote that house to comedies of the best class.

BURKE.—Lillian Burke, of Fanny Havenport's company, having undergone a delicate operation of the middle ear, is recovering from an illness that once threatened her hearing.

SOZO.—Mlle. Sozo, one of the chief dancers engaged by Rudolph Aronson for the Casino under its new system of entertainment, arrived Sunday on *La Perla*, etc. She has appeared at the leading opera houses in Europe.

THOMPSON.—Mollie Thompson has left Newton Beers' Elopéd with a Circus Girl company suddenly. Her place will be taken by Fanny Cohen, who joins the organization at Richmond, Ind., on Friday.

ELLIS.—The fact that Archie H. Ellis, manager of the New Park Theatre, had been married to Laura Palmer in Jersey City a few months ago, was made public yesterday.

FILKINS.—Grace Filkins, who has been spending the summer at Stockwell, Oneida County, N. Y., arrived in the city yesterday. The announcement that she would go with Rose Coghlan is premature. She has not yet signed for next season.

THE MAYOR AND THE CHILDREN.

The Stein Amendment to the law concerning the appearance of children in theatrical exhibitions—which was procured, in the first instance by THE MIRROR's efforts—will go into effect on Thursday of next week.

Before this amendment was secured it was illegal for any child to appear on the stage in any capacity. Under the provisions of the amendment the mayors of all cities and the presidents of all villages within the boundaries of New York State are empowered to issue licenses to children on application.

It has been stated by several newspapers of this city that Mayor Grant sympathizes with Mr. Gerry's peculiar views and that he will use his new power to carry out Mr. Gerry's ideas in other words, that in the great majority of cases he will refuse to issue licenses for the appearance of children without reference to the harmless character of the work required of them.

The papers in question gave no authority for this assertion. Believing that they had none and that their statements misrepresented Mayor Grant, THE MIRROR sent a letter to his secretary, Mr. Holly, asking whether the Mayor would consent to declare publicly his views on the subject and whether the newspapers' predictions were based on fact. To this we have received the following answer:

CHIEF OF THE MAYOR,
CITY OF NEW YORK, Aug. 26, 1892.
HARRISON GREY FISKE, Esq.,
My Dear Sir: On the Mayor's return to the city this morning, I brought to his attention your communication of the 14th inst. in reference to the new law concerning the appearance of children in theatrical exhibitions.

He has shown a great deal of interest in this subject, but prefers to follow his usual rule of making no declaration in advance on questions that he may have to decide upon officially. He does not wish to commit himself in any general way, so the cases which will come before him under the provisions of this law would most probably vary so much in individual circumstances that each would have to be decided for itself. Whenever the question comes directly to him on an application for a permit, it will, of course, be decided promptly.

Yours very respectfully,
WILLIAM HOLLEN, Secretary.

From this it seems that Mayor Grant will exercise his discretion in every case, and that he is not in any sense committed in advance to Gerryism or any cast-iron policy, based on prejudice. A large number of children, it is believed, will apply for license in this city on Sept. 1. The efficacy of the new law will be determined speedily, and if Mayor Grant exercises the power that has been vested in him judiciously—and there is no reason to suppose that he will exercise it in any other way—the children of the stage will be relieved in all proper cases of the injustice that has oppressed them for many years.

PITOU'S COMPANIES.

Augustus Pitou is always a busy man. Just now he is particularly busy.

Rehearsals of Across the Potomac have been in progress on the stage of Proctor's Theatre. The play will begin its season at the Boston Theatre on Aug. 27, with Henrietta Lander, Edw. Dwyer, Boyd Putnam, and Leslie Allen in the principal parts.

Rehearsals of The Power of the Press began on Thursday. When the melodrama is seen at Colonel Senn's Park Theatre, Brooklyn, on Aug. 27, the cast will be the same as last season, except that Roselle Knott will be the leading lady.

Mavourneen will be sent on the road on Nov. 7.

It may be remembered that Harry Kernell has recently said that he had seen W. J. Scanlan at Bloomingdale, and that Scanlan talks and acts rationally. Mr. Pitou says that he went up to see Scanlan recently, and that Scanlan and the attendants say that Kernell has never been at the asylum.

GLAD TO GET BACK.

A San Francisco newspaper, under a displayed head, the first line of which is "A Pretty Patriot," and beneath which is an American flag followed by patriotic poetry, prints a column interview with George Cayvan, who was encountered at the moment her ship from Japan dropped anchor, and who was instinct with a feminine impulse to breathe words that would burn. Miss Cayvan was humiliated repeatedly in Japan by the predominance of the English in commerce and social and official life, and her pride was

humbled by the pomp and circumstance upon the English naval vessels in the harbor of Yokohama, with their generous displays of bunting, in sharp contrast to the wooden ships of this country there anchored and their apparent carelessness in the matter of flags. She complained, too, of the modest showing made by this country in the way of accredited representatives when contrasted with the great display of the English legations. But with all that had disturbed her, the absence of the American flag and the failure to fire even a single gun on the Fourth of July over there were the most exasperating things. It is needless to say that Miss Cayvan is glad to get back. Her bosom swelled when, in the harbor at San Francisco she saw the noble new ships of the United States navy, the *Charleston* and *Boston*, and she thanked God for the sight. From the vigor of her patriotic expression, it is safe to say that Miss Cayvan is in excellent health, and her friends await with pleasurable expectancy its illustration on the stage.

ABOUT DRAMATIC SCHOOLS.

Several of the teachers of acting in this city have recently described their systems of instruction in THE MIRROR. It appears that a spirit of harmony does not exist among them, and the opinions which they entertain individually of the merits of their own establishments are not shared by their confères. Indeed, it is stated that one well-known institution intends to take legal proceedings against another school, charging infringement on its name.

Franklin H. Sargent, director of the successful American Academy of Dramatic Arts, sends us the following communication.

THE AMERICAN ACADEMY OF THE
DRAMATIC ARTS,
NEW YORK, Aug. 26, 1892.

To the Editor of THE MIRROR:

SIR.—It is unfortunate that the cause of dramatic education, which has so steadily advanced of late years in this country, is so sadly unfortunate that so good a cause can be retarded or injured by ignorant and undeserving hangers-on of the theatrical profession. I have lately received several letters asking my assistance to obtain back money which has been paid out to a so-called School of Acting, an I narrating experiences and misfortunes of the writers as pupils under the so-called teacher. In nearly every case the pretense of furnishing instruction is gilded over with a guarantee of engagement for the pupil.

The term "School of Acting" during its past eight or nine years' use has been especially dignified by the conscientious work of several strong men and women of the stage and by other scientific specialists who have undertaken the labor of instructing beginners in the art of acting. "School of Acting" is now almost a term of condemnation through the falsifying of dramatic "bunco-steers," who not only use the name "School of Acting," when they have no organized school and have never had experience or training in acting or teaching, but who also appropriate the name of established and reputable institutions and individuals.

My attention has been particularly drawn to the use of the name "Lyceum" in connection with so-called dramatic schools other than the original Lyceum School of Acting, which was founded in 1874. Whatever the intention may be of the unauthorized appropriator of the name the result has been in several instances to mislead students desiring to go to the older and original school into the minor institution.

Intending students should also be warned that any statement by any so-called school that it is the only school for the stage in America that gives instruction on a regular professional stage is a palpably false one. In this city alone there are two schools attached to theatres that have been in operation over a year or more, besides the Lyceum School which always has the use of two or three theatre stages. There are successfully established schools in theatres in Chicago, Washington, Boston, San Francisco, and other cities.

Will THE MIRROR use its broom of reformation and oblige all believers and defenders of the idea of education for the stage, and by so doing aid the competent instructors of this dramatic science, of whom there are more and better in New York than in any other American city? Sincerely yours,
FRANKLIN H. SARGENT.

Of course the teacher who guarantees positions in regular companies to pupils and receives their money with that understanding is a swindler, who can be prosecuted by his victims for obtaining money under false pretenses. It seems to us that if that form of rascality were practised widely the offenders would turn up frequently in the police courts, as they do not, to the circumstances it is fair to presume that impossible promises are not often made.

THE MIRROR is always glad to aid any movement whose object is to purge the profession from dishonesty and fraud. Mr. Sargent will do honest teachers of acting a valuable service if he will assist the defrauded pupils he speaks of to bring their wrongs to the attention of the police courts. As for THE MIRROR, it is always ready to investigate charges of this nature and to publish the results of its investigations. We await specific charges, brought by persons that claim to have been victimized. If any reach us we shall be glad to take action.

A FARCE-COMEDY ABROAD.

Edgar Selden, author of McKenna's Flirtation, has returned from England, where he was called to rehearse and put in form that farce-comedy for a company directed by James M. Hardie, of Hardie and Von Leer. It was first produced in Coventry, and has been accepted by the people and press there as an amusing novelty. It will be produced by Harry and Fay in this country this season for the fifth year.

Mr. Hardie, who is remembered as a struggling actor with Miss Von Leer in this country some years ago in border dramas, has made a great success in the English provinces, and is growing rich. He now has three companies on the road there—one playing On the Frontier, another giving The Fast Mail, and the third that has just gone out with McKenna's Flirtation. For several seasons he has coined money. Mr. Selden says Mr. Hardie, who may put out a number two McKenna's Flirtation company for the smaller provincial towns, has made him a very generous offer to return and devote himself to productions. Mr. Selden may go back.

Mr. Selden says he was treated royally by the people he met, and that he is very favorably impressed with England and Englishmen.

THE USHER.



There is nothing new about the rule to exclude actors from the free-list privilege on important first-nights, except that Charles Frohman has somewhat tardily adopted it. This custom has obtained for many years at all the leading theatres in this city during the regular season.

There are two sides to this question. In the dull Summer season most managers are obliged to paper in order to marshal a crowd at their openings.

If they distribute seats among the general public they depreciate their performance and bring new recruits into the formidable army of deadheads. If they admit the profession they obviate those objections and secure an element in front that is enthusiastic—more enthusiastic than discriminating, perhaps, but that is not a disadvantage from the managerial standpoint.

No self-respecting professional will accept a manager's hospitality and then run down the performance in the lobby and on the sidewalk during the *curtains*. The men who have offended in that manner are not self-respecting professionals and they deserve the worst that can be said of them.

Complaint on the score that has stirred Mr. Frohman's wrath is rarely directed against reputable or representative professionals. Its objects are confined to the type of actor whose connection with the stage is either obscure or mythical.

For the gross lapses of these camp-followers the great body of honest professionals ought not to be held responsible. They will be glad, of course, to receive such courtesies from Mr. Frohman as they receive from Mr. Palmer, Daniel Frohman, and other managers of successful enterprises. They will not in his case complain of the withdrawal of first-night privileges. But they must not be classed with the ill-mannered crew that make it a point to "roast" the performances that they are permitted to witness through managerial favor.

It seems to me that the manager has it in his own power to put an end to this nuisance without banishing the profession—unless he finds it more profitable to do so—on first-nights.

It would be a very easy matter to procure the names of lobby "roasters," and to make reprisals by cutting them off from the complimentary privilege forever. These black-lists could be interchanged by theatre managers, and the offenders deprived of gratuitous admission at every house in town.

Admitting actors free is an ancient custom. It has its uses as well as its abuses. Its uses should be sustained; its abuses corrected.

Fanny Davenport, has been writing her impressions of traveling in England for an American newspaper syndicate.

She prefers the English railway carriage to the plain American car in which "a lady is exposed to the insolent stares of drummers and a variety of would-be mashers."

Judging from the notorious evils that have arisen in connection with the English compartment system it will strike many that the risk of insolent stares is not so much to be feared by women travelers as the risk of outrageous assault.

But Miss Davenport's preferences for things English is not confined to railway carriages.

"Money here is supposed to indicate the possession of refinement and good manners," she writes. "If you have money, therefore, you are treated as a lady or gentleman."

The discovery by Miss Davenport that England is the parvenu's paradise will be cheering news to many persons in this country whose money has not been accepted as a substitute for refinement and good manners.

Chandos Fulton is down at Sea Girt, New Jersey, recuperating after a herculean literary achievement.

On July 12 Collier, the publisher, retained Mr. Fulton to write a history of the democratic party, from its formation to date. The work was to comprehend everything of interest and importance connected with the subject, to comprise 300,000 words of MS., and to be completed inside of one month.

Mr. Fulton worked like a Trojan straight through the hot spell and performed his part of the contract to the letter. When he turned in the last batch of copy the printers were only twenty pages behind him. The book will be on sale this week.

It will be seen that the versatile ex-manager has earned his August holiday.

The *Herald's* dramatic prognosticator says that the new season is going to be like the last—only more so. He fails to see "why different arrangements have not been made for last season, was generally acknowledged to be a disastrous one financially."

My esteemed confrere is slightly mistaken.

The present season will have few of last season's characteristics.

In the first place, there is a falling off of twenty-five per cent. in the number of traveling companies. There's one difference.

In the second place there will be less than one-half the number of variety farce companies in existence. There's another difference.

In the third place, the number of strictly dramatic organizations shows a marked increase. There's the most important difference of all.

Of course, the sudden subsidence of the overdone variety farce-comedy craze left many managers, who had not taken *The Mirror's* advice, in a daze. Many have not recovered from it yet, while others have been unable to secure attractions suited to the new conditions and the new tendencies of public demand.

As for the pecuniary prospects for this season they are excellent. The field will be less crowded, the character and merit of the attractions will be higher; the future of all worthy ventures is rosy.

The attractions that play Philadelphia will suffer most by the local managers' controversy with a number of the newspapers. The papers in question have begun a systematic and concerted movement against the theatres, and every combination has to stand a fusillade of abuse. This is unjust, but it is inevitable. The local managers are to blame for it, although it must be confessed that the Philadelphia journals would appear to better advantage if they confined their assaults to their enemies and let visiting companies alone.

Malicious persons started a silly report recently that A. M. Palmer was to be "ousted" from Palmer's Theatre by Theodore Moss, who was said to be engaged in hatching some mysterious plot to effect his purpose. Mr. Moss, having heard this yarn, has taken the trouble to brand it as a lie made out of whole cloth. Mr. Moss couldn't "oust" Mr. Palmer if he would, and wouldn't if he could.

GOSSIP OF THE TOWN.

HOWARD POWERS, the tenor, has signed with Gus Bernard for the Ulie Akerstrom company, in which he will sing with the *Mirror* Quartette.

A. R. UNDERWOOD will soon arrive in New York from the South, and go to Springfield, Mass., for his vacation.

OWENS' ACADEMY, Charleston, S. C., will open its season on Aug. 26 with *After Dark*.

The season of O'Neill's Grand Opera House, Charleston, S. C., will open on Aug. 10 with Wilson's Minstrels.

The new Opera House in Florence, S. C., will open on Sept. 3 with Barlow's Minstrels.

The Bijou Opera company closed season in Memphis on Aug. 20. The Grand Opera House in that city will open its season on Sept. 5.

LOUISE CROBUS has signed with Walter Sanford's *Struggle of Life*, to play Nellie Duncan, opening on Aug. 22 in Pittsburgh, Pa.

The new scenery for McKee Rankin's play, *A Kentucky Colonel*, was painted by Sydney Chidley.

LOUISE CALDER is in Allentown, Pa., visiting her friend Ethel Vallerie.

On the first night of Captain Lettarblair at the Lyceum last week the author, Marguerite Merrington, occupied a box with Mr. and Mrs. Edmund C. Stedman. Another box held Herbert Kelcey, Mrs. Thomas Whiffen, Effie Shannon, and other members of the Lyceum company.

EDWARD J. HASSAN was in town last week, preparing for the opening of *One of the Finest at Easton, Pa.* last night. Mr. Hassan has recovered entirely from the serious illness that prostrated him last Spring. He had a pleasant Summer at his cottage at Silver Sands, Conn., where not long ago he entertained a jovial party of fifty-five newspaper men.

COLONEL PRENTISS INGRAM, the well-known writer, was in town last week. He was returning to his home at Washington from a visit to Edward J. Hassan at Silver Sands, Conn. Colonel Ingram's play, *In Slavery Days*, will be produced this season.

ALICE VANE VANE, mother of Fay Templeton, and Arthur Levenson, known on the stage as Alfred C. Wheelan, were married in Chicago on Tuesday of last week. Mr. Wheelan plays the Caliph in *Al Baba* at the Chicago Opera House.

BURR MCINTOSH, unknown to its citizens, was recently seen prowling about Cape May on hot days in sweaters and heavy clothing, and the curious thought he was a pugilist in training. He was working off superfluous flesh gathered during his trip abroad, as he is to play a juvenile light comedy role in *The New Wing*, and it is said that by contract his weight must be kept down to two hundred pounds. He will be a pretty heavy juvenile at that.

MELLEN AND REARDON, managers of Henry Guy Carleton's *Ye Earle Trouble*, have arranged for its production at Proctor's Theatre on Oct. 30.

LUCILLE LAVERNE has returned from Chicago, where she filled an engagement in *On Change*.

The Liliputians will begin an engagement at the Union Square Theatre on Sept. 10, for twelve weeks, in *Candy*, their new spectacular musical comedy. In this the leading actors in the company will personate New York street types, while the ballet and scenic details will be complete. The Liliputians are expected to arrive in New York on Tuesday or Wednesday.

R. C. CARMICHAEL, comedian, is the latest acquisition of the Ole Olson company, which will commence rehearsals in Chicago on Aug. 24.

LITTLEBOLE POWERS is spending a few days at St. Valentine, Can. He will return to New York on Aug. 29 to begin rehearsals with the Siberia company.

LOTTIE COLLINS will sail for New York on the *Normannia*, on Aug. 27, and is expected to make her first appearance on Monday, Sept. 3.

THERE is much interest in John Drew's initial appearance under Charles Frohman's management in *The Masked Ball*, at Palmer's Theatre, on Oct. 3. His first audience will no doubt be a representative one. A prominent club of which he is a member is said to have already organized a theatre party of several hundred for the first week of his engagement.

THE second annual tour of Fitz and Webster in *A Breezy Time* opened at Red Bank on Aug. 16. The company is better than last season, and the farce is finely staged.

G. D. JOHNSON, last season manager of Carroll Johnson in *The Gossamer*, is now manager of Whitney's Grand Opera House, Detroit. Mr. Johnson will occupy this place until Nov. 7, when he will assume management of W. H. Powers' Glendalough company.

LOUIS DE LANGE and Will S. Rising, who ventured last season as stars in the farce-comedy, *Tangled Up*, and a curtain-raiser by Burr McIntosh, entitled *Why*, commenced their regular season in Chicago on Aug. 21. They will go to the coast.

WELLS BELMONT will be a member of Carl A. Haswin's Silver King company.

FREDERICK LOWE is elaborately preparing for the starring tour of Richard Anderson in *The Indian Hero*. Augustus Reitzel has signed as representative. New printing and new music will be features.

A RAILROAD TICKET, musical farce-comedy, was successfully produced at Columbus, Ohio, on the 17th inst. Mrs. George S. Knight and Harry Blaney made hits in the piece. An electric street car is a realistic feature.

SARAH SCANLAN made a distinct success in her new play, *Nora Macree*, produced at Middletown, N. Y., on the 15th inst. Miss Scanlan introduced a number of beautiful ballads written and composed by herself.

J. W. CARMER and wife (Cora Wilmont) have signed with Clara Morris for the season of 1892-93.

REMOR with at least three tongues says that Augustin Daly has engaged Arthur Boucher, Acton Bond, and H. B. Conway—or one of them—to take John Drew's place.

ETHEL WINTHROP has returned to New York to arrange for the season after participation in the success of the New York Comedy company in Montreal this Summer.

THE NEW WING, to be produced at the Columbia Theatre, Boston, on Sept. 3, will first be rehearsed on Wednesday. Burr McIntosh, Al. C. Wheelan, J. B. Everham, and Lilla Vane are among those engaged for this play.

MADE BEL, prima donna soprano of the late Carleton Opera company, is in New York after a successful Southern tour. Miss Bell made a marked success in London a few years ago in grand opera, meeting with special favor as Arline in *The Bohemian Girl* to the Thaddeus of Sims Reeves. She will probably take a position in one of the local opera companies.

ROSINA VOLES will sail for New York the first week in September, and on her arrival begin active preparations for the season. She will first appear in Utica, N. Y., on Sept. 29. She has new people and new plays to rehearse. Clarence Fleming will continue as manager of her organization, and D. H. Wilson as acting manager.

CHARLES FROHMAN is organizing a special company to appear in *Settled Out of Court* in the West, and is already planning a souvenir night for its fiftieth performance at the Fifth Avenue Theatre on Sept. 15.

THE Summer season at the Alcazar Theatre, San Francisco, where an excellent stock company is working under the stage management of George Osbourne, has been highly successful. The first play put on was Hamilton's dramatization of Ouida's *Moths*. The piece was staged tastefully, and the company, headed by Victory Bateman, met with instant approval. Mr. Osbourne speaks in terms of enthusiasm of this actress' work and promise. Merri Osborne, Mattie Earle, Walter Hale, Charles G. Craig, Milton Lipman, and others of the company have won repeated individual mention in the press for their work, and the organization bids fair to develop a symmetry of work quite unusual.

WILL MILLER FARNUM has been engaged by George W. Sammis to play the title role in *Dr. Bill* this season. Rehearsals will begin at the Grand Opera House on Sept. 1.

HARVEY S. WELCH, writing for the A. M. Palmer Dramatic association of amateurs, of Charleston, S. C., says that the statement that this association would produce *Held by the Enemy* was due to a misunderstanding. The organization tried to get Mr. Frohman's consent to a single representation of this play, but failed. Mr. Welch says the association would not attempt to use any play without consent.

MAUDE BANKS has returned from her engagement with Herne's stock company in Chicago and gone to Sunset Harbor, Deer Isle, Me., for her vacation.

WHITE WHITTLESBY, who was to have signed with Margaret Mather, refrained because of the sudden illness of his father, and probably will not play this season.

FLORENCE STARKER for the leading part and Helen Holland for the ingénue in *Gloriana* have signed with Charles Frohman.

WADE TATE has signed with the Annie Mitchell company, which will open the season at Hudson, N. Y., on Aug. 29.

THE prospects for the coming season of French opera in New Orleans are said to be more brilliant than usual. Manager Maugé has engaged some of the most noted artists who regularly sing in Paris.



GERTRUDE DAVES, whose face appears above, was born in New York city in 1873, and is therefore nineteen years of age. Although she comes of a family of actors, Miss Daves had no idea of adopting the stage as a profession, and her appearance upon it was due to accident. During her last school vacation Philip Herne was running under the management of J. M. Hill. One of the members of the company was suddenly compelled to leave, and her part was entrusted to Miss Daves as a makeshift. She played it so well that she received a scene call the first night, and that decided her career. Since that time she has done notable work. Among her parts have been those of Mathilde in *Led Astray*, one of comedy in *The Schachten*, and the ingénue in Frohman's *Men and Women*. Miss Daves is a petite and vivacious blonde, and has a winning personality. Although she has been on the stage but three years, her knowledge of stage work is as thorough as that of many actresses of much longer experience. Miss Daves has recently signed with Newell Brothers and Dinkins, and will play the part of Wanda, a South Indian Sea Island maiden, in *The Operator*. She will introduce in this a new Indian dance.

C. W. TRAVIS has joined the Corse Payton company to do leading heavy work.

ROBERT MANUEL's company, which will open at Proctor's Theatre on Monday next in *The Face in the Moonlight*, will include M. Jordan, Frank Lander, B. T. Ringgold, Charlotte Behrens, and Misses Forde and Earle.

A NUMBER of patients of Bloomingdale Insane Asylum were treated to a night at the theatre on Friday. They witnessed Wang, and seemed sane in the consistency of their laughter and approval.

THE Excelsior Quartette has been engaged by Malley and Lamb for their Fair Rebel company, which will open at Poughkeepsie on Sept. 1.

ADRIEL CLARKE arrived in New York from Lake Superior on Wednesday, and at once signed as a member of Matthews and Lippman's company in *By Proxy*.

SAM LANG and Dollie Sharp were in Saratoga on Aug. 18 to join Field and Hanson's All-Star Specialty company, which will open at Newark, N. J., on Aug. 22.

LIZZIE CREESE and Harold Johnson are the latest engagements for the Clay Clement company.

THE RISING GENERATION, a farce-comedy devised by Barry and Fay and written by a humorist, was announced as the opening attraction at the Park Theatre. It is now said that the piece is not what was expected, and that it will be rewritten by another hand and tried on the road before introduced here. Barry and Fay will again use Selden's McKenna's Flirtation, which they have found profitable for several seasons. Hyde and Behman, lessees of the Park, will reopen that house on Aug. 29 with a variety entertainment.

It is announced in Duluth, Minn., that the Misses Warner, dancers with the Calhoun Opera company, received a telegram while in Fargo, Dak., notifying them that they had been bequeathed property worth \$200,000 by the death of an uncle in Indiana.

ARTHUR E. MILLER, who has assumed the management of the Lyceum in Duluth, is now in this city booking attractions for that fine theatre.

THE Summer engagement of the Calhoun Opera company at Duluth was so successful that they have booked for a return next Summer.

THE curtain was delayed at Eldorado one evening last week by an incident that excited the large company behind the scenes, but of which the large audience in front had no intelligence. Bianchiori, the chief male dancer, was married in London before coming to this country to an English woman, who fell in love with him while he was dancing at the Alhambra. She accompanied him here. On the evening in question, maddened by jealousy, she assaulted Mlle. Amelia Bassigmana, the chief female dancer, who, though she sustained a black eye, went through the performance after the angry wife had been taken forcibly in hand by employees of the show.

A. H. HUMMELL entertained a number of professional friends, among whom was Rose Coghlan, at Saratoga on Aug. 14.

CHARLES A. LOVER says that *Oh, What a Night!* will start late in the season, owing to the election excitement. Seven of last season's company have been engaged, and others are being negotiated with. The booking is said to be of the best.

DID BANDMANN WED AGAIN?

Last month the news was circulated in New York that Daniel E. Bandmann had married Mary Kelly, a California actress, on his ranch in Montana. Newspapers containing accounts of the marriage were received by *The Mirror*, and the matter was noted in these columns, with the added comment that "it was not generally known that Bandmann was free to wed."

That paragraph appeared in our issue of July 23. The following communication was received yesterday from Millicent Palmer, the well-known English actress, who was married to Bandmann in London about twenty-three years ago:

SURREY, ENG., Aug. 17, 1912.

To the Editor of the *Dramatic Mirror*:—
SIR:—A cutting from your paper has been forwarded to me here. In the paragraph in question you state that by advice from Montana you learn that my husband, Daniel E. Bandmann, was married a few days ago on his ranch at Mission to a woman named Mary Kelly and that you did not know that he was free to wed.

Now, although it is true that my husband deserted me and his children some years ago, it is not true that I have instituted proceedings for divorce against him, either in England or America; therefore, you are right in stating that Mr. Daniel E. Bandmann is not free to wed. And if your advice is correct that my husband has married the woman in question (which I think highly improbable) he has simply committed bigamy.

In justice to my daughter, my son, and myself, I must request you to insert this letter immediately in your columns. I am, sir,

Yours faithfully,
MILlicENT BANDMANN-PALMER.

Bandmann's marriage was reported in a large number of newspapers throughout the country. If the report was erroneous, Bandmann permitted it to pass without denial. The Montana papers detailed the occurrence circumstantially, and the probability seems to be that the marriage with Mary Kelly took place. However, the subject offers scope for investigation.

THE WHITE SQUADRON.

Manager A. V. Pearson has a gold mine in *The White Squadron*. He owns the play outright now, having bought the author's rights on Saturday. The production is one of the most expensive that New York has seen. The cast is composed of metropolitan favorites, the scenery and costumes are of the best, while a great number of auxiliaries are employed in the representation. The play is vigorously sensational and stirring pathos. It pulses with interest, and is crammed full of excitement. It succeeds by reason of its rapid action, its teeming tableaux, and its strikingly effective situations. As a melodrama, it is worthy to rank with the most noted pieces conceived, written and produced for a similar purpose. Artistically speaking, it is neither better nor worse than most melodramas, but in the character of its own class it excels. *The White Squadron* will undoubtedly clear a small fortune for its lucky proprietor this season. It is crowding the Fourteenth Street Theatre to the doors nightly. Mr. Pearson's only fear is that he may not be able to buy off the time of succeeding attractions in order to prolong the run.

ACTORS AGAINST REPORTERS.

The 5 A's have abandoned their annual athletic games this year owing to apathy on the part of many persons who were expected to give the event their hearty support. In place of the games a baseball game has been arranged for Friday afternoon of this week at the Polo Grounds. The game will be called at 3:30 sharp.

The players will be a theatrical nine, composed chiefly of comedians, and a nine from the New York Press Club. The receipts will be divided equally between the 5 A's and the Press Club.

Della Fox has given a handsome prize, and so has Annie O'Keefe. A large attendance is expected.

JOSEPHINE ARNOT.

The picture on the first page of *The Mirror* this week presents the features of Josephine Arnot, a Bostonian, who has risen rapidly in the emotional field. Although she is but twenty years of age, and has been but four years before the public, she has won an enviable name. She has a fine figure and a charming face, both great aids to the young actress, but her voice apparently has been a more potent factor even than these in her success. It has that rare quality that compels tears.

Mrs. Arnot four years ago was a pupil of the Convent of the Sacred Heart at Manhattanville. She has been highly commended for her Julia in the Hunchback, and her Ophelia. She has signed with the Metropolitan stock company for next season, and will originate the leading part in *The Flower's Daughter*. She will, during the following season, star in the legitimate.

BUSY MR. GREENWALL.

Was his interest in the old Union Square Theatre in New York, a partnership with Frank Maeder in the tour of R. E. Graham in Larry the Lord, and the Louisiana, Arkansas and Texas circuit, embracing over thirty successful theatres, Henry Greenwall's interests may be said to be very important.

The immense amount of work required to successfully attend to the business incidental to such enterprises as these, may be surmised by any one who has seen Mr. Greenwall in his Broadway office, answering correspondence, arranging contracts with traveling managers, and working generally like a Trojan through the hot summer, while the actors for whom it is being done have been playing with Neptune, or wading with rod and fly in the mountain brooks.

Mr. Greenwall, with his great energy, is an important factor in theatrical life.

William J. Gilmore has purchased the site of his ill-fated Central Theatre, in Philadelphia, and will erect upon it a roof-concert garden.

OBITUARY.

Madame Trebelli Bestini, the well-known contralto, died at Eretat, Department of the Seine-Inferieure, France, on Aug. 15. Zilia Trebelli was born in Paris in 1838. Her parents' name said, it was transcribed by the singer into Trebelli. She was musically precocious, and learned to play the piano at the age of six. Guided by a German teacher, she soon appreciated the works of Bach and Beethoven. At the age of ten her training for the lyric stage began. After years of close study she made her debut at Madrid as Mlle. Trebelli with complete success. Mario played Almariva to her R. sin in *Il Barbiere*. She then won repeated triumphs in the opera houses of Germany. In London, where she first appeared on May 9, 1861, at Her Majesty's Theatre, as Orsini in *Lucia*, she received an unusually enthusiastic welcome, and thereonward she was a favorite with English audiences. She frequently appeared with Titians in the leading Italian operas, and won much praise for her impersonation of the captive Fatima in *Oberon*. Her more recent notable performance was that of the heroine in *Carmen*. About 1865, Mlle. Trebelli was married to Signor Mettini, but they separated after a few years of unhappy life together, and she subsequently became the wife of Ovide Mossin, the violinist. A daughter was born to her in 1868. She for years made her home in London, where she had many friends. Madame Trebelli made a tour of the United States in 1870, under the management of Mr. Abbey, and was heartily welcomed. She was a most attractive woman. On one occasion she sang in Berlin for Emperor William, the King of Spain, the King of Saxony, the Prince of Wales, several lesser rulers, and a number of queens and princesses. The gathering was an imitative idea of the Emperor's patterned after the fashion of Frederick's time. She was assisted on this occasion by Wilhelm, the violinist, and they were received in a room in which the royal auditors were seated in groups about small round tables with candles upon them. Madame Trebelli had said that of languages fitted to singing, Italian came first, with Swedish, English, and German in their order.

Mrs. Elizabeth Powell died in Richmond, Va., on Aug. 16 in the seventy-fourth year of her age. She was formerly known as Mrs. Elizabeth McNeill, and for nearly forty years had owned the theatre in Richmond, first the old Marshall and afterward the New Richmond, the latter of which was owned by her at the time of her death. The deceased was a Miss Coton, and came from one of the oldest families in Maryland, in which State she was born on July 26, 1819. Her first husband, Captain McGill, was an officer in the United States Navy, and was lost at sea. She removed to Richmond about 1840, and assumed ownership of the Marshall Theatre about 1855. Mrs. Powell lived in a fine mansion in the vicinity of the theatre, and here dispensed a lavish hospitality years ago. She entertained Forrest, the Booths, and later players of note, and her house was the resort of most of Richmond's artistic and literary celebrities. Even during the war she maintained a notable stock company. The Marshall Theatre was burned on Jan. 2, 1862. It was rebuilt and renamed the Richmond. It required great perseverance to rebuild the theatre at that time. Most of the paraphernalia had to be obtained from abroad, and several valuable consignments of the theatrical property were taken by the Federal troops, while attempts were made to pass the blockade with it. To the late John P. Regan, who went to England in this interest, Mrs. Powell was chiefly indebted for the success of this expensive and hazardous undertaking. The theatre was run at short intervals during the war, but its patronage was never since that struggle been what it was in *ante-bellum* days. Mrs. Powell had been an invalid for several years. She suffered a stroke of paralysis more than a year ago, and this and the feebleness incident to age caused death. Mrs. Powell was a noted beauty in her youth. She was a devout Catholic.

Thomas A. Daly, a well-known actor of Boston, died at the McLean House, Jamaica, at Somerville, Mass., on Saturday, aged 35. He was of the Daly family, which includes Captain William Daly, Dan Daly and L. J. Daly. The latest venture of the deceased was a play called *Irish Heads* and *German Hearts*, in which Thomas A. Daly and his wife, Louise D. Lyons, were starred. Some years ago Mr. Daly was assaulted by stage hands in a Chicago theatre, and received injuries from which he never recovered.

Harry Montgomery, aged twenty-one, of 474 Eighth Avenue, was drowned while bathing in the North River, at the foot of West Twenty-eighth Street, on Tuesday night of last week. His body was recovered and interred in the Actors' Fund plot in Evergreen Cemetery. The deceased was an expert swimmer, but suffered a cramp, and sank. He was last seen in a member of Eva Mountford's East Lynne company, with which he was to have gone out this season. His father, W. H. Montgomery, is an actor in *The White Squadron*.

Charles Kenyon, formerly a circus proprietor and engaged in theatrical enterprises, died recently at his home in Leiria, Ill. Two of his daughters, Ella and Minnie Kenyon, are actresses.

Charles Ockerman, an actor and musician, died at his home in Belleville, Canada, several days ago. He was accidentally burned on July 26, and the injury led to death.

Mrs. Jennie Waco, wife of Tom Waco, the theatrical manager, died recently at the home of her mother in Medina, N. Y.

REFLECTIONS.

LENA TORNAIRE will sing the leading soprano role in *Irish Victors*.

WAY BUCKLEY has signed with the Katherine Rober company.

LOUISE WAKELER has signed for the part of Jennie in *Friends*.

CHARLES NUCKOLS has been engaged as advance agent of the Barry and Fay company.

CLAIRE SWARTZ has been engaged for *The Burglar*.

ELMER GRANDY has sent in his two weeks' notice as a member of *The White Squadron* company. He is going out as leading support to Eva Mountford.

WILLIAM LITTELL has arrived from Portland, Oregon, to engage two companies for Cordova's theatres. He will make his headquarters at the office of J. J. Spies.

WILLIAM A. EASTON telegraphs that L. S. Wyman opened in his German dialect comedy, entitled *The Tyrolean*, in the Harris, at Cincinnati, on Sunday, to two crowded houses.

FRANKLYN REGILL has returned from Newport, and will soon commence rehearsals with Rosina Vokes' company.

LEONARD SNYDER will appear in the leading part in Dixey's revival of *Pati-nce*.

It is rumored that J. B. Radcliffe may not be seen in Bulls and Bears after all.

WORK on the new Imperial Music Hall in West Twenty-ninth Street is rapidly going forward. The roof is now on, and it is thought that the structure will be finished within six weeks.

ROBERT BROUET, leading man of Effie Elsler's company, is summing at the Highlands, N. Y., and is writing a play. Mr. Brouet is the author of *Pra Blum*, *To Morrow, A Woman's Power*, etc. The last named play was produced by Effie Elsler last season.

JOSE LA FORTAINE has been engaged for Joseph Murphy's company.

THE Arena Gardens at Boston are to close next Saturday night, when Robinson Crusoe will be put on the road.

ADA DARE closes with the Sinbad company on Saturday night to go with the Lillian Russell Opera company. Berta Fisch will replace her.

It is said that Collin Varrey, last season with *The Struggle of Life* company, will shortly join the vaudeville ranks.

THE police stopped the performance at the Chicago Opera House on Sunday night. It was said to be because of trouble between the congregation of the Englewood Baptist Church, next door, and the manager of the theatre, and a lawsuit was result.

FLORENCE DEWILL has been engaged for *The Shamrock* company.

THE wife of Geoffrey Hawley Chapman will appear in a play entitled *They Lough Who Win*, written by a son of Judge Cowing, to be produced at a matinee at Proctor's Theatre.

DAN KELLY has been engaged for *The Old, Old Story*.

LESLIE ALLEN has been engaged for the John Drew company.

J. P. CARROLL has rejoined the Sport McAllister company.

HENRY C. CLARKE has been engaged for *The Vendetta*.

MANAGER F. F. PROCTOR, of the Grand Opera House, Boston, has engaged James F. Tighe as stage manager for that house.

WALTER HUBBELL has returned to this city, after a successful tour in the West, to organize his company for next season.

EVA JONES has been engaged for the Evans and Hiley company.

CONOVER'S OPERA HOUSE at Piqua, O., was burned on Aug. 10 at 3 P. M. The fire originated in a grain warehouse opposite the theatre. The loss was \$20,000 and the insurance \$26,000. Manager Conover was in San Antonio, Tex., at the time, but returned immediately. It is probable that the burned theatre will be replaced by one better fitted for the drama.

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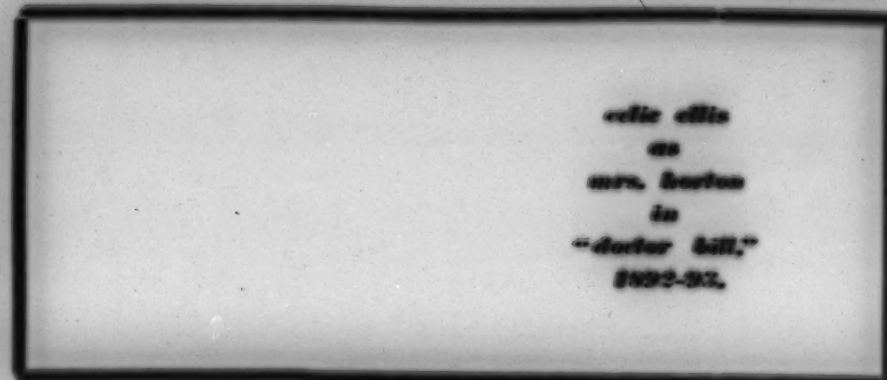
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